

June 13, 1962

Mrs. J. Watson Webb
Shelburne
Vermont

Dear Mrs. Webb:

Working in my apartment, I have just looked at the clock and it is now 1:30 A.M. It seems incredible, but this place has been so hectic that I have not had an opportunity to get at dictation nor to scribble a note. I hope you will forgive me.

I am enclosing the two photographs you requested. The sizes are on the reverse side and since I cannot recall the individual birds in the Barber collection, it would be a good idea to check these photographs against the actual objects in that collection to make sure these are not duplications. I think these are both pretty swell objects and quite unusual.

The Schimmel Eagle arrived and I am glad that you decided not to make this duplication. Things do turn up from time to time and I think it is much better to save your funds for new additions rather than for similar objects. I am sending this credit to Miss Schoonover, also a memorandum of the items which were not recorded previously, including the painting of the "Child with A Doll".

I cannot wait to see the changes you have made and hope to get up to Shelburne during the week of June 23rd, if it is convenient for you. I would probably get up there on Tuesday the 24th, carrying all my big beautiful volumes, including the revised collection of paintings, eliminating those you were not enthusiastic about and adding some others for consideration. Would you let me know whether the dates mentioned would be alright with you. I am looking forward with great pleasure to seeing you again. We sure are a couple of busy women -- but it is fun.

My affectionate regards.

Sincerely yours

EGHla

not to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COLLEGE OF
FINE ARTS

SYRACUSE UNIVERSITY, SYRACUSE 10, NEW YORK

SCHOOL OF ART

June 13, 1952

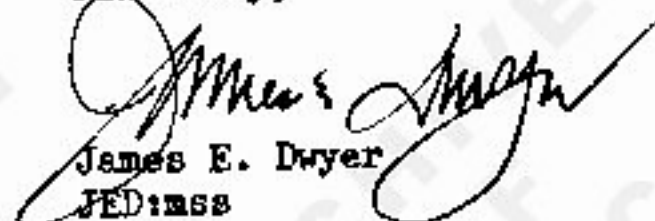
Miss Edith Halpert
Downtown Gallery
E. 51st Street
New York, New York

Dear Miss Halpert:

Due to a change in our travel plans
Mr. Davis and I will not reach New
York City until the 18th of this month.

Mr. Norman Rice will be with us. We
shall be in to see you on that day or
on the 19th.

Sincerely,


James E. Dwyer
JED:msa

We (the boys and I) feel
that we will not encroach
on your territory (East
of 30th Street in Denver, CO)
but that on the contrary
it will give Brice an
added standing. Naturally
the Downtown Gallery would
get all due credit in
any printed thing and
release. I am sending a
similar letter to Jacques
Seligmann's and expect
some trouble but also
expect their final agreement
as Rico is their and Hamme
for this project.

I will send 2 additional
Brice drawings to Chicago.

Where are the Thahr
screens? Tom Donnerwetter

the
mayo
hill
galleries

Wellfleet on Cape Cod, Massachusetts

Thomas A. Gaglione, President
W. Warner Long, Treasurer
Nathaniel Sathornatall, Director

Sunday 8AM

Hi Edith:

Many thanks for the nice letter. Loath bread and margarine letter... can't afford butter these days...

Couldn't wait to send you our first critic's review. The thing speaks for itself and I am more than a little amused. Peg was furious. Nat was amused and thought it was a fair review at first. He is writing a long letter to Chermie tomorrow. Guess he ain't amused anymore. And to call the fresco a mural! Nat's temperature took a leap. You must tell Zorach to change the name of his statue to Madonna. Wonder if Chermie (rhymes with Shirley) just threw that in.....read the catalog at all. The only thing that annoyed me no end was mention of the bath room. to Quote: Balanced by a gift shop to which it is physically, and perhaps symbolically, linked by a very nice ba throom....end of same. Snide remarks...Wonder what he meant? W^m shudda hung a couple of pictures in there. Wonder we didn't think of it. That would have surprised him.

Thought suddenly hit me...is hea critic? Never heard of him before.

Love the list of guests. The two waiters from the Blacksmith shop and a photographer who came looking for a job are included. Nothing snobbish about us. Real Americans we are.

Will get Peg to send the brochure to Texas. A nice lucrative field. Anytime you have a moment would love a list of names for the Colony.

A few \$100. pictures would be good. The present show is much to expensive. Had fun comparing the Cleric, Bath and Undressed "come up ta my ~~hanna~~ Home-age" pictures. Markson has not quite decided. Naturally we're pushing the 1200 one. For art's sake, that is.

Excuse the silly letter....in a mood.

By the way, the cats arrived and I got the one off to Mrs Aldrich...hope the wench keeps it.

Lots of love and do come back...it was such fun ...another by the way...the MINK pictures are wonderfull..having some made and will forward them on shortly.



Donna

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THE SCRIPPS METABOLIC CLINIC
LA JOLLA, SAN DIEGO, CALIFORNIA

JAMES W. SHERRILL, M. D.
DIRECTOR
E. F. F. CORP, M. D.
FRANCIS M. SMITH, M. D.
EATON M. MACKAY, M. D.
JAMES W. CALLAWAY, M. D.
ARTHUR A. MARLOW, M. D.
THOMAS H. LAMBERT, M. D.

10 TO 12 BY APPOINTMENT
TELEPHONE: GLENCOVE 5-2123

June 5, 1952

rior to publishing information regarding sales transactions,
esearchers are responsible for obtaining written permission
rom both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
urchaser is living, it can be assumed that the information
ay be published 60 years after the date of sale.

550-
Mrs. Edith Gregor Halpert
32 E. 51st Street
New York City, N. Y.

Dear Mrs. Halpert:

I have a very beautiful watercolor
by Mr. Charles Demuth which he gave
me in 1921. He was a patient of
mine for two years at Morristown,
N. J. under treatment for diabetes.
The picture is of purple iris
and in excellent condition.

I wonder if you would be interested in
purchasing this watercolor. It is
about 10" X 13", and a companion piece
to the watercolors by Charles Demuth
in the book published by the Museum of
Modern Art in New York.

Should you be interested I shall be
glad to hear from you.

Very truly yours,

J. W. Sherrill
J. W. Sherrill, M.D.

JWS:AB

June 22, 1952

Dear Burton:

At last I am enclosing a few revisions and suggestions. Don't you think that it could be stated or inferred that the survey was to ascertain the past, current and future possibilities for the American artist, or will it make the institutions wary and self-conscious?

Since this survey should be addressed to all museums, university galleries, and other organizations serving the American public as tax-exempt organizations, it seems logical to direct the questions in connection with native art. No?

In any event, I rewrote the first page as a sample of localizing the information. Let me know what you think, and whether you think it necessary to make it so long by including your #s 6, 7, and 11?

I am off to Vermont tomorrow, but shall be at Newtown from July 3rd through Sept. 3rd. Do come up to see me when you can. The phone is Newtown 241 J1.

Sincerely,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

57 West 8th.
New York - 11 - 2. 9

Mrs. Edith G. Halpert
32 East 51st Street
New York

Dear Mrs. Halpert

At your request
I am sending you this note
stating my charge for the work
I have just completed for you.

For descriptions of American
Folk Art Objects ————— \$ 35.00

Yours truly
Peter Sarsen

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

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WESTERN UNION

W. F. MARSHALL, PRESIDENT

1901

SYMBOLS

DL=Day Letter

NL=Night Letter

Int'l Telegram

VLT=Int'l Victory Ltr.

The following addresses and time letters are STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA053 PD=CHICAGO ILL 4 914A=

THE DOWNTOWN GALLERY=

432 EAST 51 ST.

WIRE RECEIVED AM TAKING CARE OF INSURANCE=

R H NORTON=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

June 4, 1952

Miss Martha B. Barton
Curator and Instructor
University of Florida
Gainesville, Florida

Dear Miss Barton:

We shall be glad to cooperate with the University of Florida in arranging a exhibition of painting by Karl Zerbe. A dozen paintings and a group of drawings could be so selected as to make an interesting cross section of his work.

The customary arrangement for such shows includes the payment by the University of packing, shipping and insurance. We charge no exhibition fee, but expect the institution to make a special effort toward a purchase or a sale of at least one example.

It would probably reduce the shipping and insurance expenses to tour the exhibition with the expense break down per exhibition gallery.

The winter would be a better time for a show of this kind and anytime after the end of September would be agreeable.

Sincerely yours

EGH:la

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EDITH GREGOR HALPERT

32 EAST 51ST ST.

NEW YORK 22, NEW YORK

June 17, 1952

Gift to
The Wichita Art Museum
Wichita, Kansas

Drawing	Ben Shahn	"Study for Pacific Landscape"	\$125.
"	"Pop" Hart	Garbage Wagons	90.
"	Glenn Coleman	Patchin Place	200.
"	Preston Dickinson	"Construction"	75.
"	Jules Pascin	"Suzanna & the Elders"	250.
<i>Has not been received 12/9/52</i>			
			740.

Received by

Engene J. McFarland
for Wichita Art Museum

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June 17, 1962

Mr. Robert Markson
350 Beacon Street
Boston, Massachusetts

Dear Mr. Markson:

Now that you are through with the biggest thing in your home town since the Boston Tea Party, I am sending you the report I had promised during our conversation at Wellfleet. Incidentally, it was wonderful seeing you and Mrs. Markson and I hope to have the privilege of repeating it either in Boston or in New York. It was great fun, and I am sure that The Mayo Hill Galleries will be a great success. Let's sincere enthusiasm is very contagious. I was wired last Monday that the small Levine and the large Kuniyoshi had finally arrived in Wellfleet, but the sales end of the Levine is entirely up to The Mayo Hill Galleries, as I would not dream of interfering with the activities there. All I can say is that "The Oath" is one of the top paintings by Jack Levine, and is among the rare exceptions in size, since Levine, like many other young artists, likes to spread out in a large expensive scale. And, since I am on a business topic, I suppose you will get in touch with Fred Wight directly regarding the Zerbe for the same purpose. I think it is a fine idea for these institutions to get some income through sales to offset the exhibition expenses.

The tax data is all incorporated in the enclosed. In each instance there have been specific cases which have passed with the tax Bureau, and are considered entirely legitimate. The idea was originally approved because what Federal aid by way of the W.P.A. and the Treasury Department were withdrawn, there was no consideration for American art by the government.

I am leaving on Friday of this week, and will not return until June 30th for a few days. Then I shall go off on my summer vacation for two months. However, I plan to be in town one day a week by appointment. Thus, if you intend to come in let me know ahead and I shall make that day the New York Day. After July 4th my address will be Eden Hill Road, Newtown, Connecticut and the telephone number is Newtown 24171.

It just occurred to me that Mr. Neuberger followed completely on his own, my original request to send you a catalogue of

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Mr. Robert Markson

Mr. Robert Maxson
355 Beacon Street
Boston, Massachusetts

his collection now on view in Minneapolis. My thought was to show you one type of cross-section of American art. Another private collection of this type will be shown at the Whitney Museum in October and will comprise paintings and sculpture owned by Mr. and Mrs. Milton Eisenhower, who also has concentrated on Americans. There are a good many others which will follow from time to time.

to get some income through sales to offset the exhibition expenses. I think it is a fine idea for these institutions to touch with Fred Wright regarding the facts for the since I am on a business trip, I suppose you will get in write, likes to spread out in a large expensive scale. And rare exceptions in size, since Levine, like many other young one of the top paintings by Jack Levine, and is among the with the activities there. All I can say is that "the Oath" The Mayo Hill Gallery, as I would not dream of attempting the sale end of the Levine is entirely up to small Levine and the Large Runkowski had finally arrived in same is very congested. Some wired last Monday that the Hill Gallery will be a great success. No doubt about it. meeting in New York. I hope to have the activity over at the end of soon. Again I want to tell you that I am looking forward to seeing you and Mrs. Harrison and Mr. Harrison.

EXH 1a

The tax data is all incorporated in the enclosed. In each instance there have been specific cases which have passed with the tax Bureau, and are considered entirely legitimate. The idea was originally approved because that Federal aid by way of the W.F.A. and the Treasury Department were withdrawn, there was no consideration for American and by the Government.

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It is regretted that Mr. Kenderger followed completely on his own. My original request to send you a catalogue of intelligence showed no

long now I'll be sailing on the CARONIA
June the 28th. If possible I'll try to
see you before. Best regards to you
and Mr. Alan.

Sincerely
Ed. Gallagher.

P.S. ^{you have}
would like to a sketch of mine a little taken
to hang in the closet to keep the Moth's out, you see
I've been too busy for years to follow up some in
earnest but now I'll do same with more
time and study. - I did some quick sketches
at Palm Beach this winter. I went to
Palm Beach and Langueat Norton's. I did
a black and white wash I call it PONY TAIL
- Hair Due -
then I did a sketch of the FOUR ART LIBRARY
Vista background - four ground sitting in garden
looking toward CHINESE GARDEN and 4 art library
done in a Chinese manner - Ed.
Do you want me to send the
Bird in a Chinese tree -
Which do you want or I can ship the 3 with return
Painting and you can select your choice.

Markson Bros.

EXECUTIVE OFFICES

20 BOYLSTON STREET
BOSTON 16, MASS.

ROBERT T. MARKSON

June 23, 1952

Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

This is my first day in town in a week or ten days, and I hasten to tell you briefly... thanks ever so much for your tax letter and your lovely note.

I am going to look into this matter further, and you shall hear from me soon.

It was really an experience meeting you. !!!

My wife sends you her best regards and looks forward to seeing you in the near future.

Cordially,



RTM:TB

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Dear

I read your letter of April 18th with considerable interest and I am pleased to make your acquaintance, if only by letter, I received such a volume of correspondence from galleries that I seldom answer them, but I have heard of you for so long, know your gallery and your painters and feel that your letter warrants an answer. I would first like to say that it has been my intention to come into your gallery on numerous occasions during the past several years, but I have only been in New York once or twice a year, and then only for several days, and I have been unable to completely cover the galleries on 57th Street, with whom I am well acquainted. However, I will definitely make an effort to come in to see you the next time I get to New York.

In reference to my collection, I do not think that the Art News article on St. Louis collectors meant to infer that I do not have any pictures by American painters in my collection. However, at the present time, my collection has been mentioned, primarily, because of its large number of Beckmann's. The only other school I have concentrated on is German Expressionism, and most of my recent purchases have been made with the intention of building up this phase of my collection. Outside of German Expressionism, I have a very limited number of European paintings represented in my collection. Actually, I have a large number of American paintings, although the number of different nationally known painters are few. I have 2 Knaths, 1 large Hartley, 1 Bodkin, 1 Morris Davidson, and a large number of Maurice Freedman's. In addition, I have many paintings from local St. Louis artists, some of which you probably know, such as Conway, Drewes, and Quest. Also, I have several works of the Englishman, Mayter, who is now an American painter.

I am well acquainted with the works of your painters that you mention in your letter to me. Two of them I consider to be outstanding, John Marin and Stuart Davis, and some day I may want to acquire some examples of their work. However, I do not collect the way many people do, as I am not interested in having a collection to any particular technique or nationality. The pictures I buy must (1) be excellent works of art; (2) must be very appealing to me (many good pictures I can admire, but not want in my collection); (3) must be bought at a very cheap price. The last reason is the real reason that I have not purchased a Davis or Marin, in that both of these painters have been recognized as outstanding, and already command prices that are higher than I am willing to pay. I am certainly in no position to argue about what paintings are worth, but I have had sufficient experience in the art market to know that it is very difficult to get your money out of a painting if you wish to sell it, unless you have bought it at a very cheap price in the first place. I also know that the galleries in New York are usually not interested in selling painters at a cheap price, as they cannot pay their gallery overhead unless the painters, whom they represent, command good prices. I do not mean to intimate that I do not buy paintings from the New York galleries, as a great majority of my paintings have come from the New York galleries, but most of the people with whom I do business know, by this time, that they must not only offer me a painting of top quality, but it must be at a very inexpensive price.

Some galleries have learned, over a period of years, what I am interested in, have sold me as high as twelve paintings at a time, but I am rather short of cash, at the present time, and it will probably be some time before I am able to again buy a quantity of pictures.

Cedar Rapids, Iowa

June 11, 1952

Downtown Gallery,
32 E. 51st. St.
New York, N.Y.

Dear Sirs,

We understand you now have an exhibit of Georgia O'Keeffe's paintings. We should like very much to have a showing here at a future date and ask if you will kindly let us know whom we should contact, in order to schedule her exhibit.

May we hear from you at your convenience?

Very truly yours,

Elise H. Chadima

Cedar Rapids Art Association

Mrs. Harry J. Chadima

Exhibition Chairman

331-23rd. St. Dr. S.E.

Cedar Rapids, Ia

June 18, 1952

Mr. Frederick S. Wight
Associate Director
The Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

Dear Mr. Wight:

It was great fun seeing you in Wellfleet. It was also nice to meet Mrs. Wight, and I am dying of curiosity about the little foxes of Chatham.

As I mentioned during the visit, the 10% commission suits me fine, and I hope that you will make a great deal of money during the balance of the Zerbe tour and during the Levine Exhibition. Incidentally, I told Karl to send "Antiques" to the Institute so that the sale to Robert Markson could be made through the Institute with the 10% commission.

I am leaving for Connecticut on July 3rd, and shall get busy at the typewriter after your build-up. As a matter of fact, I have been floating around with an inflated ego every since, and shall certainly take advantage of your kindness by sending you my first chapter, if and when I get it done.

Meanwhile, my best regards to you and Mrs. Wight.

Sincerely yours

EMIL

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June 13, 1952

Dr. J. W. Sherrill
The Scripps Metabolic Clinic
La Jolla, B
San Diego, California

Dear Dr. Sherrill:

Thank you for your letter.

I too knew Charles Demuth and have always been a great admirer of his work, and, as a matter of fact, have a number of his paintings in my private collection. Thus, I am interested in the painting referred to in your letter and should be very happy to see it if you will arrange to ship it to me immediately.

As I am leaving for my vacation in a very short time, it would be necessary to attend to this quite promptly, and it might be a good idea to send on the picture via air express. With the glass removed it would be perfectly safe to pack the painting in a corrugated carton with newspaper packing inside. If the package is marked "fragile" our experience proves that it receives excellent attention and cost just as little as railway express. We shall be glad to pay the express charges.

Because I am leaving so soon, may I ask that you write me immediately upon receipt of this letter, giving me a price and indicating the shipping date.

Perhaps at some future time you can give us some added data in relation to Demuth.

Sincerely yours

EGHla

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THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* ROBERT ALLERTON, *Honorary Vice-President*
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

June 24, 1952

Dear Mrs. Halpert:

You are very kind and flattering and, if you will give me until the middle of September to think the matter over, I shall consider it from a more optimistic angle and write you again.

Very sincerely yours,


Daniel Catton Rich
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

Chicago
June 25, 1952

Dear Mrs. Halpert -

Many thanks for your letter of the 13th. It arrived just as we were taking off to drive to Harvard, where I shall be teaching in July and August, and I have not had a chance to sit down and express my thanks until now.

I am grateful for the dimensions of the two drawings. I am sorry to learn that Louis Stein is not a client of yours; I suppose I thought he was because his name is so similar to Louis Stern's, but it is definitely one Louis Stein of Second Avenue whom I am trying to locate and not Louis Stern of 52nd Street. Stein has a beautiful signed Peto, which is not involved in any way with the Harnett-Peto question, which I want to reproduce in my book. Stern's still life was a dull affair with a faked Harnett signature which he returned to Neumann after he found out what it was. Either or he or Neumann submitted it to Keck, who found on it the signature of one Scherrah or Scherroh and the date, 1879.

Best

AVF

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C

239 E. 59 St.
New York, N.Y.
June 4, 1952

Dear Mrs. Halpert

I have some early
Stuart Davis water colors
around year 1919 would
like to know if you'd
be interested.

Sincerely
Louis Carmeli

M. BERESNIAK
30, Ave. de la Porte de Choisy
PARIS 13-e. France

Paris, June 21st, 1952

Mrs. Halpert
c/o "The Downtown Gallery"
East 56th Str.
NEW YORK CITY
N.Y. U.S.A.

Dear Madam,

The Artist-painter, Mr. Erik Kerkham, has advised me to approach you for the following reason:

I possess a painting of the 19th century done by a great American Primitive, but to my regret I ignore his name. In France, we have no connoisseurs of the American Painting of the 19th century. Mr. Eric Kerkham tells me that you are well experienced in this period of American Painting.

I shall be very much indebted and thankful to you if you could tell me the name of the Artist who painted this picture.

Awaiting to hear from you on the subject, I beg to present you my thanks in advance, and remain, Dear Madam,

Yours faithfully

M. Beresniak

P.S. I am enclosing a reproduction of this painting which measures: 0 m. 92 cm. in height and 0 m. 73 cm. in width; as well as a description of its colouring.

[See Photographs]

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GIMBEL BROTHERS

EXECUTIVE OFFICES

MILWAUKEE, WISCONSIN

June 18, 1952

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I feel terribly guilty that I haven't answered as yet your letter advising me of the presence in Milwaukee of Mr. Charles Sheeler. Of course we were all delighted that he got the commission from the Pabst Brewing Company, and we are sure he is going to do a magnificent job that will get and keep the Pabst Brewing people interested.

At the time I received your letter I got in touch with Mr. Sheeler and Mrs. Zadok and I had him at the house for dinner and had a most enjoyable evening with him, for which we are most grateful to you.

Kindest regards.

Sincerely yours,


Charles Zadok

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UNIVERSITY OF FLORIDA • GAINESVILLE
COLLEGE OF ARCHITECTURE AND ALLIED ARTS

Office of the Dean

June 18, 1952

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I have your letter of June 4 regarding our borrowing a show of the work of Karl Zerbe. We are very much interested in having this show, and the winter would be an excellent time for us, in either February or March. Mr. Martin and several other members of our art department are in New York at the present time, and one of them will come in to see you and make further arrangements. The arrangements you mentioned are of course satisfactory to us.

In the future our correspondence will be handled by Professor Stuart Purser, Head of the Art Department, since I am resigning my position the middle of July.

Thanking you, I am

Very sincerely yours,

Martha B. Barton

Martha B. Barton
Curator and Instructor

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4930 WOODLAWN AVENUE
CHICAGO 15

6-16-'52

Dear Mrs. Halpert,

I am sending to
The Downtown Gallery by express
tomorrow the seven pictures we
are not keeping. They will be sent
collect because the pickup wagon
can't weigh packages which are
heavier than one hundred pounds.
Let me know what the expressage
is and I will send you an
additional check. - I am expect-
ing the bill for the three as
per our phone conversation. I
have asked our director Mr.
Poland to send promptly the
Marin to be returned. Please

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Robert Rauschenberg

June 30, 1962

Mr. Edward J. Gallagher, Jr.,
3501 Ednor Road
Baltimore 18, Maryland

Dear Mr. Gallagher:

Naturally I am very disappointed for your sake and that of the Museum that you are postponing your decision on the Wait Kuhn. However, this is your affair and I shall convey your message to Mr. Maynard Walker.

Following your request I am enclosing what I proudly consider an official letter in duplicate protecting both you and the gallery. This will assure no increase in price nor any complications with the artists in the future, if either you or I should decide to move to Japan or some other part of the work. Will you be good enough to sign the two copies, retaining one for your files and send the other to us for our files.

I cannot tell you how grieved I am that I shall not be here when you are in New York enroute to Europe. I am leaving Monday night for a business trip in Vermont where I am helping organize a museum, and shall stay there until the following Monday -- unfortunately, long enough to skip the pleasure of seeing you before you leave.

Sincerely yours

EGK:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 4, 1962

Mr. Peter Larsen
57 West 8th Street
New York 11, N. Y.

Dear Mr. Larsen:

Enclosed is a check.

There is a likelihood that I may see you
in Vermont for a hour or so before getting
off to New York. I am planning to be in
Shelburne the week of the 23rd and may
stay on until Sunday.

Sincerely yours

EMH:la

not to publishing information regarding sales transactions;
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Our lady is definitely Turkish and not East Indian.
Where are your questions for him?

MRS. J. WATSON WEBB
SHELBURNE, VERMONT
JUNE 30, 1952.

DEAR EDITH:

NO WORDS CAN EXPRESS HOW DEEPLY I
APPRECIATED ALL YOUR HELP AND INTEREST AGAIN
THIS YEAR. MRS. CARLISLE AND I BOTH THINK
THERE IS NO ONE THAT WORKS ANY HARDER THAN YOU
AND I DO HOPE YOU WERE NOT ENTIRELY TIRED OUT
BY YOUR VISIT. I AM GOING TO GIVE YOU THE
GREATEST COMPLIMENT THAT ANY ONE COULD RECEIVE -
ALTHOUGH YOU MAY NOT THINK SO. MY WATSON
SAID - "MRS. HALPERT IS A GRAND PERSON." (I
WOULDN'T ADD WHAT HE SAID ABOUT MR. AND MRS. SWEET,
OR WHAT HE THOUGHT ABOUT THEM, FOR THAT YOU
KNOW).

I LOVED THE GILBERTS AND I THANK YOU
FOR BRINGING THEM HERE. I FEEL AS IF I HAD
ACQUIRED TWO NEW FRIENDS. I JUST WONDER WHERE
YOU ALL WENT WHEN YOU LEFT HERE. I HOPE YOU
HAD A NICE TRIP HOME.

MR. LARSON IS AT WORK AND I AM GOING
DOWN NOW TO TAKE HIM WHAT HE NEEDS. I COULDN'T
GO EARLIER AS I HAVE BEEN TO 9 O'CLOCK MASS
AND A 25TH ANNIVERSARY WEDDING BREAKFAST.

AFFECTIONATELY,

Edith W.

rior to publishing information regarding sales transactions.
responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

24 Nov 1966

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct.

Mr. R. H. Norton
4930 Woodlawn Avenue
Chicago 19
Illinois

Dear Mr. Norton:

As Mrs. Halpert told you I would, I am now writing you to tell you that the seven paintings returned by you were received at the gallery in good condition. Thank you for their prompt return.

Sincerely yours,

23 June 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 50 years after the date of sale.

Dear Frank:

Three more birds are walking to Beverly Hills via RAILWAY Express. The price for each bird is \$75.00 less 20% to you.

Edith says it is OK to send the Brice paintings on that AFA tour. However, she would very much prefer that you send some older (but good) paintings that have been around here for some time, rather than new ones we have never had here. (You know what those tours are. They go to little colleges etc. you or I have never heard of, and the only results are banged up frames.) We could let you have: KIP (big one), PORTRAIT OF YOUNG WOMAN WITH GLOVES, ROSE BUSH (tall narrow painting). Let me know more details when you have worked them out.

You should have received from Knoedler's a small do la Fresnaye watercolor which belongs to Edith. If you wish to keep it, it is agreeable to her (if you think you can sell it someday). But would you send a receipt for it for our multitudinous records? If you don't want to keep it return it directly to us and I will notify Knoedler.

Business is becoming more quiet, although the month will add up well with several museum sales. My own life is tense again because I seem unable to keep myself from getting stupidly involved. The one bright moment was my mother calling me this morning to tell me she is marrying again. A nice man and old friend of hers, whose wife died just a month before my father did. He is 75 and she is nearly 70. So it's sort of sweet and touching.

Send me a word about your own life.

As always, my best -

FRANK PERLS

6/23/52

Dear Charles,

the Shahn
Rooster is beautiful.
I sold two, but how
much can I make on
it. It better, better be
better than 20%. That
is the kind that I got to
make at least 33 1/3%
or it becomes a headache.

One arrived here (9/100)
with pastrami juice all over
it (fat spots) so I will
send it back to you.

150 N. CAMDEN, BEVERLY HILLS, CALIFORNIA • CRESTVIEW 5-5217

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June 17, 1952

Mr. Edward Gallagher, Jr.,
3501 Ednor Road
Baltimore, Maryland

Dear Mr. Gallagher:

Thank you for your two letters.

Indeed I shall be delighted to have an original Gallagher and shall leave it entirely to you as to the specific selection. Unless it is far lined I do not expect the mother to share it with me.

Your sentiment toward John Marin will certainly be conveyed. Every artist is not only sympathetic, but enthusiastic about some one who is helping the cultural level of this country, to say nothing about the morale build-up of the artist. I can't go on saying these nice things to you all the time. You know how I feel.

In the case of Mrs. Kuhn, you must realize that she had no contact with the art world during her husband's lifetime and is completely unaware of what goes on or what individual motivations may be. Thus, you have to forgive her for her apparent lack of understanding. On the other hand, her agent, Maynard Walker, has been exceptionally cooperative and has had quite a tussle to get the 10% discount to which I also felt you were entitled. Therefore I rushed the bill to you promptly so that the deal may be closed without any more adieu on her part. Please do not interpret this as a shot gun wedding. You were indeed very wise to choose the "Tri-Color Cockade". I congratulate you on your taste as well as on your foresight in deciding on this, now that there are very few top paintings by Kuhn priced under \$10,000. In my opinion "Tri-Color Cockade" is as fine as any of the larger paintings and will be a top representation in your collection.

If you wish I shall send you some sort of a letter regarding the Marin, indicating that payment can wait until 1953 for "Sun, Isles and Sea". The same applies to the Shahn, if you plan to retain it. It so happens that Budworth was unexpectedly here on Friday and we took advantage of the situation by shipping the Shahn at once. The Karfiol will be sent off

Saturday
14 June 1952

Dear Mrs. Halpert,

Since returning to Cambridge, I have wanted to write and thank you for all your time and trouble as 'match-maker'. Certainly Mrs. Marcus is all that you said she was and very delightful.

After leaving you, I called her as planned, but she had been unable to locate Stanley. As a result I left New York without talking with him. I do however think it best that they have adequate time to discuss the plan between them before I talk to them again, which I plan to do this week. I have decided to drive down again on Wednesday the 18th for that purpose. She will still be in town, and I think it best that we discuss it together.

I quite agree with you that the movement as such (modern exhibitions) should be kept free of commercialism, and that the decision and selection should be entirely up to that one person selected to do the job. This I will hope to make quite clear without being blunt.

In so far as the situation goes, the Dallas position is not clearly defined, nor has it been discussed with the board or director, so of necessity they must handle it from within the museum and with their full knowledge. I hope I succeeded in making my point that there is already a commercial competition in Texas and will be followed by a cultural one. There is a great shift to Houston at present, and in spite of the split artistically, it would appear they have not given up the fight. I have heard through the grape vine the Mr. Chillman from the

F R A N K P E R L S G A L L E R Y

June 11, 1952

The Downtown Gallery, Inc.
32 E. 51st Street
New York , N.ew York

Dear Charles:

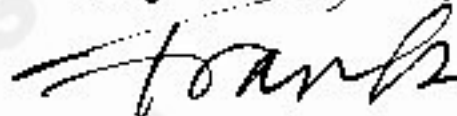
Today, we shipped to you through W. S. Budworth & Sons
the following:

Your shipping list # 4490, Jacob Lawrence, #207, New York Slums

" " " 3677, John Marin, 165, From Desert Isle
(also another) John Marin, (*reproduced in someone's art.*)

One frame for Karl Zerbe #120.

Very sincerely,



Frank Perls

FP/bb

VIRGINIA FIELD

325 East 77th Street
New York 21, N.Y.
June 12, 1952

Dear Mrs. Halpert,

Since November of 1950 I have been working at the Bertha Schaefer Gallery, where I am doing a little of everything, as the enclosed resume will tell you.

Because you have such an interesting group of artists, when I began to think of making a change the Downtown Gallery was one of my first thoughts.

Would you have time to talk to me some day next week? I will telephone on Monday and hope that you can spare a few minutes from what must be a very busy schedule.

Sincerely,

Virginia Field

Virginia Field

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

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Mr. Edward Gallagher
 5801 5th Ave

on Thursday. When you see it in color you will be doubly impressed as "After Bath" is really a superb painting. The biographical notes which I am enclosing will give you an idea of Karfiol's importance, although I know your judgement is not based on what other people think.

As a strange coincidence it may interest you that Mr. Norton too has made additional acquisitions within the past few days. He purchased another important Marin (a Dove had a Deluth from us. He was delighted when I told him of your feeling about the Norton Gallery. He looks forward to meeting you when you are in Palm Beach again. And you see the art world is really interested in you and we manage to avoid getting away from the subject of the artist.

My very best regards.

In the case of Mrs. Karfiol, you were waiting for contact with the art world during her husband's lifetime and in completely unaware of what was going on in the individual motivations may be. The very obvious thing for her apparent lack of understanding. On the other hand, her agent, Edward Walker, has been extremely cooperative and has had quite a number of years to get the account to which I also left you were entitled. Therefore I would like to tell you that you were entitled to the deal and to close it and were advised on her part. The deal was not interrupted by a short "Tri" and second of all you had very wise to choose the "Tri-Color Cookade". I congratulate you on your taste as well as on your foresight in dealing on this, now that there are very few top paintings by Karfiol priced under \$10,000. In my opinion "Tri-Color Cookade" is as fine as any of the larger paintings and will be a top representation in your collection.

Edna

If you want I shall send you some sort of a letter regarding the Karfiol, indicating that payment can wait until 1983 for "Sun, Lake and Sea". The same applies to the Karfiol, if you plan to retain it. It is so happens that Buxton was unexpectedly here on Friday and we took advantage of the situation by shipping the Karfiol at once. The Karfiol will be sent off

Mr. George D. Culler

June 12, 1962

Mr. George D. Culler, Director
Akron Art Institute
69 East Market Street
Akron 5, Ohio

Dear Mr. Culler:

After miles of correspondence and numerous telephone calls, I finally received the enclosed letter from my insurance broker.

While he states that "it is with regret" that he could do no better, I must state that I am greatly distressed about the whole matter. During the twenty five years of operation I have had no similar experience. Naturally from time to time some object did get damaged, and on rare occasions we did have some discussion with the insurance adjuster, but in no instance has anyone arbitrarily ruled that an object should be repaired and that no further responsibility was to be considered.

I pointed out repeatedly to your agent that the value of a folk art object was reduced very greatly when any repairs were made. I also mentioned that we do not sell repaired objects at any time, and buy such works of art with the idea of museum purchase eventually. If the museum sees fit to make restoration or repairs, we have no responsibility, but as far as we are concerned the value is diminished to almost nothing when additions are made to the original object. The fact that these two -- the figurehead and the weathervane -- were among the very few examples of American Folk Sculpture selected for inclusion in the American Procession at Copenhagen, signifies, after all, that these objects were important. Under no circumstances would I have the nose on "Ceres" replaced nor the section now missing on the "Formal Rooster" made in some iron foundry and replaced. The latter is completely useless to me from a sales standpoint. The former is too valuable an object to just discard, but we would have to reduce the selling price very greatly in its present condition.

Yours truly,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. George D. Culler

June 13, 1962

I seem to be repeating myself continuously, but I do
want you to understand the facts. Mr. George D. Culler, Director,
Akron Art Institute

I also feel that from here on all the activities should
originate from Akron as I have done everything possible
at this end and so has my broker.

I should be most grateful if you will start the ball
rolling once again. I will complete the transaction
at your earliest convenience and you will appreciate
my position in the matter.

And so, my very best regards. I have been very busy with my
business and I am greatly distressed
to have been away from the twenty five years of
operation I have had in similar experience. Naturally
from time to time the object did get damaged, and on
some occasions we did have some discussion with the
insurance adjuster, but the object should be repaired
and that no further responsibility was to be considered.

EGHla

I pointed out repeatedly to your agent that the value
of a folk art object was reduced very greatly when any
repairs were made. I also mentioned that we do not sell
repaired objects at any time, and buy back works of art
with the idea of museum purchases eventually. If the
museum sees fit to make restoration or repairs, we have
no responsibility, but as far as we are concerned the
value is diminished to almost nothing when additions are
made to the original object. The fact that these two --
the figurhead and the waterlily -- were among the
very few examples of American folk sculpture selected
for inclusion in the American Procession at Guggenheim,
after all, that these objects were important.
Under no circumstances would I have the nose on "Gears"
replaced nor the section now missing on the "Formal"
Rooster" made in some iron foundry and replaced. The
latter is completely useless to me from a sales stand-
point. The former is too valuable an object to just
discard, but we would have to reduce the selling price
very greatly in its present condition.

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Mr. Edward J. Gallagher

CONFIDENTIAL

However, the buyer is always the one to make the final decision and that is left entirely to you.

I also telephoned Mr. Kirk Askew who is a little less cooperative in spirit than Mr. Walker. I finally convinced him that I had no desire to interfere in any way, but was phoning him only because of my enthusiasm for what you are doing. He finally softened and has no doubt wired you this time.

Of course I am sorry that the museum staff did not look strongly about the two calls for Mr. Marin and I choose, but I shall be glad to send several others if you so desire.

I thought you might be interested in seeing the reproduction which appeared in THE Magazine on January 9th 1960. I did not send this earlier as I did not want anyone on the staff to be influenced by the choice made by the editor after a considerable survey of all the Marins. The final selection of the two painting represents the contrast and comparison of thirty years, with the suggestion that the ultimate seeing of the artist was evident at that time, that is, in 1921, and continued basically with minor variations in 1951. Let me know, would you, what you wish to have done in connection with Marin.

Also, I have some very exciting news in the fact that we just received a superb painting which I am withholding until you have an opportunity to see it at the gallery or at the museum. If you are still interested in adding him to your collection, I am eager to hear from you.

I tried to telephone you during the day but was unsuccessful and decided to send you this letter instead. I am sure that it will be impossible to reach you by telephone, so I am writing to your office.

And so, my best regards. I am sure that you will find this letter interesting and that you will be able to make a decision on the matter. I am sure that you will find this letter interesting and that you will be able to make a decision on the matter. I am sure that you will find this letter interesting and that you will be able to make a decision on the matter.

PALM BEACH ART LEAGUE
NORTON GALLERY AND SCHOOL
OF ART
PIONEER PARK WEST PALM BEACH, FLORIDA

June 24, 1952

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

At the request of Mr. Ralph H. Norton, we shipped to you last night by Railway Express, prepaid, the painting by John Marin, "Maine Series," 1931. We would appreciate your notifying us when it arrives, so that we may remove it from our insurance policy.

Sincerely yours,

Norma Fitzgerald
Norma Fitzgerald
Assistant to the Director

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Dear

I enjoyed hearing from you, and you are right, that I am busy, but I am interested in Art and, while I agree with some of your statements, so many of them I disagree with - that I can't help wanting to express myself.

In the first place, I realize the problem of a New York gallery with high expenses and a commission of 33 1/3%. I also realize that few galleries have been able to make a substantial profit operating with such a high overhead. However, I emphatically disagree with your statement that the most creative painters are the least productive. While there are some creative painters who are not productive, I believe the converse true - that a man with a creative urge has to express himself and therefore paints a great deal, and often has a tremendous output. In my opinion, a painter who spends months on a canvas gets involved in technique and loses his fresh creative approach to painting. I was startled by the fact that you had received only 9 ----- paintings in the past five years, as I consider him one of the better painters in this country. There are several things possible, in his case. Perhaps he is producing more pictures and only submitting a few to your gallery. Such is the case of many American painters who are close friends of mine. The reason, in these cases, is that the gallery is not interested in selling the paintings at a low price, because experience has shown that they sell only approximately a certain number of paintings during the year, and, therefore, the higher the price of the painting, the better they are able to pay for their overhead. However, in my opinion, this is a very short-sighted approach to the problem, for if these oil paintings could be sold for \$100 to \$200 each, the market would increase so greatly that instead of selling one or two pictures a year, many pictures might be sold. Peculiarly enough, many artists are prey to this type of thinking, as they have been convinced by their gallery representatives, that if they sell a picture for a low price, it hurts their reputation as an artist. Therefore, most of them are content to go along year after year with very little customer interest in their painting, in the hopes that someday, the public will suddenly "discover" them. Think of the advantage to the same painter if he sold twenty paintings a year. He would not only be better off financially, but there would be many people who cannot afford to pay high prices for paintings, who would be able to enjoy good art in their homes. Actually, I have seen this experiment work out in a local gallery. The owner of this gallery is a very close friend of mine and I was a strong influence in getting him to sell his paintings at a low price. He had considerable difficulty, at first, with the artists whom he represented, but he was able to get a few of them to go along with him. Since that time, most of the better artists in St. Louis are represented in this gallery. Their paintings are selling well and they are happy and they are producing. Last year this gallery sold over 50 water colors by one of the good artists at prices ranging between \$50 and \$150.

Back to oils for a moment. I think you must admit that any painter with an urge to paint and the time to do so, can turn out at least twenty paintings a year. Actually, to my way of thinking, painters like Rouault, Picasso, Renoir, and hundreds of others, who turn out canvases almost daily, are far superior as painters than Peter Blume, who turns out only one canvas a year. If ----- actually has only produced nine paintings in five years, then either he has not been painting much, or he is fumbling around and is not the top painter that I think he is. Actually, I haven't seen too much of his recent work, but of what I have seen, I feel that in his early Parisian periods in which he produced many paintings, in a semi-abstract technique, he achieved far more in painting than he has in recent years. Nevertheless, I have seen a few excellent works done in recent years, and I hope they are not the exception.

WILLIAM V. MCCARTHY
PRESIDENT

THEODORE D. TAUSSIG
VICE-PRESIDENT

EDNA A. LLOYD
TREASURER

LLOYD & MCCARTHY, INC.
GENERAL INSURANCE BROKERS

161 WILLIAM STREET
NEW YORK 38, N. Y.

CORTLANDT 7 { 8027
8028

June 4, 1952.

Mrs. Edith G. Halpert,
32 East 51st Street,
New York City 22.

Dear Mrs. Halpert:

Confirming our recent conversation this is to advise that after several discussions with Mr. A. C. Bennett of the General Adjustment Bureau, Inc., Empire State Building, I have been unable to arrive at any satisfactory adjustment for the loss suffered by you through the damage done to the "Ceres" figurehead and the "Formal Rooster". Mr. Bennett still insists that the only recovery he could allow would be the cost of repairs without permitting any amount for depreciation. As a matter of fact to-day he informed me that he was so instructed by a Mr. Gillespie of the insurance representatives of the Akron Art Institute.

Therefore, I feel that any further meetings between Mr. Bennett and myself would be merely a waste of time. I suggest that you place your claim directly with the Akron Art Institute, advise them of the amount of damage and the resultant depreciation in values and ask them to make whatever adjustments are necessary with their own insurance carriers. After all, your claim is against the Institute and, inasmuch as they are responsible for the damages caused, I believe it should make restitution directly to you. Any negotiations that may be necessary with the Institute's insurance carriers evidently will have to be carried on directly by the Institute.

It is with regret that I am unable to bring this matter to a satisfactory conclusion and I trust that you will have better success dealing directly with the Institute.

Very truly yours,

Theodore D. Taussig

TDT:AA

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It will be most absorbing, a mental exercise for their excitement and joy. Perhaps no doubt it will grow on me, its interrogations of blinding colors, figures are superb but I being a real estate draftsman I'm lost. By all eloquence of literary abilities I'm blank. All festering aside it looks as tho' '6" is his outstanding canvas to date.

Kindly send me a confirmation of two purchases to be paid in 1953 so that I may over and sign same for my file records just in case, so that my estate will pay debt. Many thanks, best wishes to all.

P. S. —
Told Museum to
Ship (3) sketches
with ~~you returned~~ ^(when received at my museum)
PAINTINGS. Will pay for Stuart DAVIS Bull Durham

Sincerely
Ed. Gallagher

[June 15, 1952]

MRS. J. WATSON WEBB
SHELBOURNE, VERMONT

Dear Mrs. Halpert,

So good to hear from you and quite thrilling to think you will come up again. Any time that suits you will be fine for me. Mr. Sweet from the Chicago Museum asked to come up on the 24th. He is quite a friend of Mr Rogers and is writing a book on Mary Cassatt. Guess you wont mind him. Also Mrs. Ullman is passing by on the 26th and I have asked her to spend a night and I hope you won't mind her. Otherwise the coast is clear and I can give you Mrs. Carlisle each morning if you want to give her notes. Infact I will have the red carpet down for you any time.

We are still in a mess and I have a large sign outside the Museum please do not enter. Opening just now is out of the question if I want to live. There is so much to do in each building and the outside has not even yet been seeded on account of all the rain.

I am putting together the Hat and Fragrance Shop and hope you like it. The Decoys I am crazy about especially the one with the head down and those must come up here but not necessarily with the Barbour collection. Those are just as they came packed and waiting for Sam to go over them.

Your last one is in the Stage Coach Inn.

What do you think of Picasso's latest. I think he is being influenced by Folk Art?

I have the child with a doll here in this house as I had to hang Clem Hurds where I wanted to put it as I would hurt his feelings but when you get here am sure you will think we can hang it in the Dutton house. It is so charming. Please do not carry those heavy books up here send them up ahead of time and address them to me here, and I will take good care of them till you arrive.

Mrs. Carlisle has an office here now in the house. Big doings this year

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Bernard Rosenthal

SCULPTOR - CARBON MESA ROAD - MALIBU - CALIFORNIA - MALIBU 6391

June 15th, 1952

Miss Edith Halpert and Mr. Charles Allen
The Downtown Gallery
32 East 51st St.
New York, New York

Dear Miss Halpert and Mr. Allen:

Mrs. Sam Jaffe has told me of her recent conversation with you concerning my work and of your kind suggestion that I send the enclosed photographs.

I am very pleased to do so and am enclosing photographs of my architectural sculpture as well as my other recent work. I hope that you find them of interest.

Of course, I shall be happy to give you any additional information concerning myself and my work.

sincerely,

Bernard Rosenthal

June 4, 1962

Mrs. Amy Freeman Lee, Chairman
Lecture Committee
Witte Memorial Museum
Brackenridge Park
San Antonio 9, Texas

Dear Mrs. Lee:

We shall be very glad to cooperate with you in arranging for a one man exhibition of David Fredenthal's paintings. I suppose you would like to have a somewhat retrospective group, including a variety of subject matter, size and price range. We can work that out, no doubt, when you come to New York in September.

Meanwhile, I cannot give you the information that you requested and would suggest that you communicate directly with Budworth or Berkeley who are in a position to estimate packing and shipping charges, since we never pay that expense and are completely unfamiliar with the amount involved.

Sincerely yours

DGH:la

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let me know as soon as you
can about the return shipment
so that I can have the
insurance cancelled.

Hope you will be down in
Vh, Palm Beach soon and take
a look at the new pictures on
the walls.

Yours sincerely,
R. M. Norton

The Downtown Gallery,
320. 51st St.,
N.Y. C.

AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 8, OHIO

GEORGE D. CULLER, Director

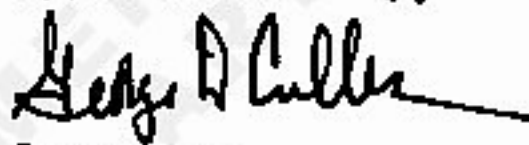
Mrs. Edith Halpert
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am, to put it mildly, disgusted to hear that no settlement has been made in the matter of the figurehead and weathervane; the last word I had from our local representative was that the New York office would be instructed to settle immediately. From what you tell me their actions seem ridiculous and quite beyond comprehension. I assure you that this business about repairs does not represent the Institute's point of view. I have maintained consistently in all discussions with insurance representatives a position identical with yours; that damage to the objects resulted in a depreciation of their value, and that possibility of repair did not affect this consideration.

I have placed a call for our local agent, and will start through the whole business again. I am much embarrassed that this matter was not settled satisfactorily as it should have been. From my point of view we pay considerable sums in premiums specifically to provide for the adjustment of loss by accident, etc., and in this instance the Institute is certainly not getting what it pays for. I will write you again as soon as I have gotten into the matter here. I am coming to New York early in July and will be prepared to check through this business with whoever has been handling it there if necessary.

Yours sincerely,


Director

June 21, 1952

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FRANK PERLS

17 June 1952

Dear Charles,

as you may
or may not know I have
received receipts slips for
all my painters (except
Chney) at the coming L.A.
and vicinity Annual which
was judged by Jerry Rathbone,
Charles Cunningham and
Alfred Frankenstein. The
painters are: Brice, Warshaw,
Peake, Tedesco, Berman got in
with a watercolor, Warshaw
with a little "Hand" etching
and Fischinger with a painting.

June 4, 1952

Mr. Ray Dilley
4019 Abercorn Street
Savannah, Georgia

Dear Mr. Dilley:

Thank you for your letter.

Under separate cover we are sending you a copy of "Silent Music" giving you the advantage of the May price of \$25. A bill is enclosed and you may send your check any time in June at your convenience.

You will receive our announcement in the future and we shall be glad to send you pictures on approval if you so desire.

Sincerely yours

RMH:la

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June 23, 1932

Mr. H. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 5, Minnesota

Dear Harveys:

Many thanks for sending me five copies of the Heubenger catalogue. Roy and Marie are really very, very happy about the exhibition and wildly enthused about the installation. I hope that the exhibition will function as you had hoped.

Indeed we shall be very glad to make the arrangements proposed by you in connection with the Shaefer "Buildings at Lebanon". I am also making the notation on the bill so that there will be no future misunderstanding in the event that with my driving I run into a cop or telegraph pole. You will note also that I allowed a 10% discount, although the price quoted the Walker Art Center was the regular museum figures.

I am off to Vermont today -- will be back for a few days next week and then will depart for the summer to Newtown where mail will reach me and so will a telephone call. My number is Newtown 241J1. This is for your information in the event that you are East during July or August. Perhaps I can induce you to pay me a visit there in my pre-revolutionary setting and early American calm. How about it?

Sincerely yours

DElla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 13, 1962

Mrs. Leo Simon
Rye
New York

Dear Mrs. Simon:

I do hope you will forgive me for being so slow in giving you the information. However, aside from being off on a trip during the interim, I have had quite some time to disengage the painting from a collection that I had already completed in photographic form. It was very difficult to withdraw the picture after submitting it as an important example for this particular collection. However, I succeeded in doing so and the painting is yours if you still want it.

Because I have succeeded so badly in the past in selecting picture for you, I wonder whether you are planning to be in town any time during the week of June 18th. By looking through all the photographs, including those of new acquisitions -- even since you were here -- I would be in a much better position to assemble a group to send to you. I advised you previously all the paintings are in the warehouse and not too accessible, but I would be delighted to dig through the collection to locate those that interested you in the black and white reproductions so that you would have opportunity to make the selection from a considerable group. How about coming in for a day? And, do let me know about the one you really chose -- that is where it is to be sent.

Sincerely yours

EGH:la

June 16, 1962

Mr. Richard Leeb
Casilla 240 V - Correo 18
Santiago, Chile

Dear Dick:

No doubt by this time Jane will have told you that we had a brief meeting at Best and Company, where I had a hairdresser appointment and was already late. Unfortunately there was no time for a later date as the family was leaving early the next morning. I sure have difficulty connecting with either of the Leeb's.

Meanwhile, I sent the Kane to Maynard Walker who thought that he could get between \$1000 and \$1200 for the painting, minus his commission of 33 1/3% or possibly 25%. I told him to put on a temporary frame and see what he can get for it specifically when an offer can be cabled directly. In any event, nothing will be done until you give us final instructions about both of the pictures. We shall just sit tight.

And we look forward to seeing you and Jane, and don't make it too long.

Sincerely yours

EGH:la

550

Offered 750 credit

10 June 1952

Mr. Boris Mirski
166 Newbury Street
Boston 16
Massachusetts

Dear Boris:

When are you returning the Shahn
drawings? We need them badly!!

Enclosed is a post-card. Would you send it off so that I may have
some idea of when to expect those drawings? Thanks.

Sincerely yours,

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purchaser is living, it can be assumed that the information
was published 50 years after the date of sale.

UNIVERSITY OF MIAMI

CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

LOWE GALLERY
300 N. BAY ST.

ALLAN McNAB, Director

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June 25, 1952

Mrs. Edith Halpert,
Director,
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Much as I would like to have the Charles Sheeler Exhibition, at the moment of writing it does not seem possible to schedule this.

This change in plans has nothing to do with the guarantee that Sheeler wanted. That, I am sure, could be very easily overcome. It is just that the only date that I could have offered him that would be worth his while has now been taken by Henri Matisse.

AMC
7/16
I believe we had better put it off until late in 1953 or 1954.

Look forward to hearing from you.

Sincerely,

Allan McNab
Allan McNab,
Director.

AMcN: apa

June 23, 1962

Mr. R. H. Norton
4930 Woodlawn Avenue
Chicago 18, Illinois

Dear Mr. Norton:

Thank you for your check. A corrected bill is enclosed in accordance with your request.

Budworth phoned us this morning to announce that the paintings were received and were being unpacked. As I am leaving town today, I shall not write you again about the actual receipt at the gallery, but have asked Mr. Alan to do so.

I am very happy that you selected such top examples by three top artists and certainly hope that I shall be able to get down to West Palm Beach next winter to see you and Mrs. Norton, as well as the paintings.

Sincerely yours

EMH:la

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The Down Town Gallery.—

Sunday
June 18 1952.

Dear Mrs. Halpert;—

To Mr. John Marin, kindly convey my appreciation of
his great interest in my collection and his monetary
sacrifice from an Artist, who is the DEAN of artist,
so that I could purchase his prize painting the
SUN ISLES and SEA - His personal prize gem.
Also as you informed me he took a personal
pride in helping to select his painting to be sent
on approval. We are so very happy to have
MR. MARIN represented in the collection.

We liked the BOAT FANTASY
mail ever so much but we were handy-
caped by its postal delicacy as you are aware
being hung with all the oils in a comprehensive
showing, would have been very bad for such
a beautiful painting. Sun-Isles and Sea has
the color and weight, it will hold its own in the
collection. It surely wonderful to get such

POPULAR PUBLICATIONS, INC.

205 EAST 42ND STREET

NEW YORK 17, N.Y.

HENRY STEEGER
PRESIDENT

June 24, 1952

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I enjoyed our conversation very much the other day
and want to thank you for your time.

We discussed the matter of agents for your projected
book, as you will remember, so I am listing herewith
those I feel might be most appropriate for handling
the details of your book:

Carl Brandt
George Bye
Edith Haggard of Curtis Brown
Kenneth Littauer of Littauer and Wilkinson
Helen Straus of William Morris

With kindest regards.

Sincerely,



HS:dh

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News Release

FROM THE

DALLAS MUSEUM OF FINE ARTS



FAIR PARK • DALLAS 10, TEXAS

JERRY BYWATERS • DIRECTOR

June 25, 1952

GENERAL RELEASE

ANNUAL ELECTION OF OFFICERS OF THE DALLAS ART ASSOCIATION, 1952-53

The Nominating Committee of the Board of Trustees of the Dallas Art Association, governing agency for the Dallas Museum of Fine Arts, announces the election of the following officers to serve for the year beginning June, 1952:

Stanley Marcus, President

Karl Hoblitzelle, Vice President

Summerfield G. Roberts, Vice President

Mrs. Alex Camp, Recording Secretary

Mrs. John Leddy Jones, Corresponding Secretary

Mr. Marcus, formerly Vice President and Chairman of the Acquisitions Committee for the Museum, succeeds Mr. E. DeGolyer, widely-known geologist, who served as President of the Art Association for the past three years. Mr. Marcus, known nationally as an enterprising merchant and head of Neiman-Marcus and Company, has been an active member of the Dallas Art Association for many years, and is a Trustee of the American Federation of Arts. Through the interest of Mr. Marcus in the D.M.F.A. proceeds from the Neiman-Marcus Fashion Expositions of the past three years have been given to the Art Museum for its Acquisition Fund.

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June 17, 1952

Dear Mr. Raffe:

It was very good of you to write to me about your exhibition and I started off on three or four occasions to see it. Unfortunately, I was unsuccessful in each attempt. I cannot tell you how I regret having missed the exhibition as I have always admired your work tremendously.

Perhaps during my vacation John will give me a private viewing of some of your paintings.

Sincerely yours

ESM:la

Mr. Steve Raffe
401 East 107 Street
New York, N. Y.

3212 Louisiana Ave.
Cleveland 9, Ohio
June 19, 1952

Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

Greetings from Cleveland. Downtown Gallery bulletins continue to thrill me. My wife and I feel New York in the air with each announcement.

If you will permit me I thought perhaps you would enjoy a few remarks from this vantage point. Your gallery show here still has them talking. Of singular interest to me was the effect upon everyone that in this show art was a great deal more important than technique - that directness of conceptual impact coupled with a fully adequate technique (but not overburdened in a polished sense) was perhaps most apparent. To most of us here, New York has a magic quality; our expectancy of a New York art show is almost wierd - obviously because of the few opportunities here to grow with understanding which comes only with repeated viewings. It was quite noticeable, as in no other show, both students and instructors found it necessary and rewarding to really spend some time in careful reflection and debate through repeated viewings.

The visits here of Karl Zerbe, Jack Levine, and Ben Shahn were certainly warmly received. Director Schmeckebier took real pride in the opportunity to present them to us. In turn they gave of themselves fully, including the answering of most pertinent art questions. Such art activities have indeed given us a much needed inspirational push. Cleveland is indebted to you.

Enclosed you will find one photograph and one color slide of my most recent work. It is entitled "Journey With Orpheus" and is my largest work to date. Since my painting of "The Merry Bench" which you were kind enough to find meriful in the Butler '51 show, I am finding new interest in expanded horizons. I like to feel as though I am in the act of discovering a new kind of monumentality, color sumptuous yet earthy, and frankly executed with only enough reservations of natural limitations of frame and medium used. There are obvious literal ideas in the painting as well - reminiscences of recalled bits of Greek architecture, and ominous but fascinating entrance elements. Compositionally, it was my intention to hold opposite types of forms and directions into a converging unit.

I would be grateful for any comment you may wish to make. For your convenience a return addressed stamped envelope is included.

Sincerely yours,

Anthony W. Denovis

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unfiled

- 1 Is institution supported by
 - a Municipality or State
 - b Individual Endowment _____% and _____%
 - c Past and Recurring Contributions _____% Public _____%
 - d Other sources _____
- 2 The permanent collection comprises
 - a 20th Century French Paintings _____ Sculpture _____
 - b 20th century American Paintings _____ Sculpture _____
 - c Other works of art _____
- 3 The following amounts are allocated specifically
 - a Total for 20th century French art _____ or annually _____
 - b Total for 20th cent. American art _____ or annually _____
 - c Total for all other art _____ or annually _____
- 4 Of the \$ _____ available with no restrictions what was expended in 1940 to 1950 for _____ in 1951
 - a \$ _____ 20th cent. French art _____
 - b \$ _____ " " American art _____
 - c \$ _____ all other art _____
- 5 Recurring local exhibitions are held
 - a annually _____ if irregularly, how often _____
 - b Selected by director _____ by jury _____ comprising _____
 - c Cash awards or prizes, amounting to \$ _____ Purchases \$ _____
- 6 Recurring national exhibitions are held ~~annually~~ biennially
 - a annually _____ biennially _____ or _____
 - b Invited by _____% and _____%
 - c Juried by _____ and _____%
 - d Prizes for invited works \$ _____ for juried works \$ _____
 - e Purchase appropriation for exhibition of _____ works \$ _____
- 7 Special and non-recurring exhibitions
 - a Type _____
 - b Obtained from AFA _____ MOMA _____ WMA _____ Dealers _____ Private _____
 - c Percentage of 20th century American art _____%
- 8 Does institution make special effort to effect sales in exhibitions
 - a through director and or curators _____ posted placards _____
 - b special sales persons _____
 - c amount sold 1940-1950, average per year \$ _____ 1951 \$ _____
 - d commission charged on sales _____%

7715
5 June 1932

Dear Frank:

The NEW YORK paintings arrived, with the exception of the Lawrence and the Shahn. Are you keeping these? You are welcome to do so. Wasn't there a frame on the Zerbe "East of Lexington"? The painting arrived with only the insert. Do let me know about these items. Thanks for sending the Shaefer to "ede."

As soon as possible, could you return the other Marine you have? We have sold so many Marine this season that our stock of "boat and sea" pictures is extremely low. We will send the Shahn and Davis prints as soon as we get some more sailing tubes.

Let me know about a show of the "young" artists. I think you would do well with it.

Your ex-wife has been in. I cooked a dinner for her (soft-shelled crabs) and then we joined Edith and the Marin family and some clients. M. Jaffe was in, not to buy, but to sell me artists. I think I start giving her husband sales-talks about actors he should handle. The Prices have been around too (no sales), also Rico Lebrun who said he tried to persuade Bill to come to New York with him.

I am sending you another letter in another envelope. It will be self-explanatory. It is no brush-off for the person concerned. It is straight goods. Edith and I both feel that you would be interested in the sculpture.

Send me a word. I am so sad that dentist bills and doctor bills keep me from coming to see you this summer.

Best to you -

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ROBERT H. TANNHILL
22 LEE GATE
GROSSE POINTE FARMS 30, MICHIGAN

June 18, 1952.

Dear Mrs. Halpert,

Do you remember, by any chance, a bas-relief by Robert Laurent in artificial stone (a female torso) which I bought from you a number of years ago? Well, I have presented it to the Museum at the University of Michigan and am trying to establish a value for my income tax. As I remember I paid \$100 for it at a special sale ten to fifteen years ago (I think it's over ten), and imagine the value is considerably more now. I should appreciate very much your valuation.

With many thanks in advance,
Cordially
Robert Tannahill

New York State Historical Association
Cooperstown, New York

LOUIS C. JONES
DIRECTOR

June 27, 1952

Mrs. Edith G. Halpert,
The Down Town Gallery,
32 East 51st Street,
New York, N.Y.

Dear Edith:

You will recall that when I spent that fruitful day with you earlier this spring you showed me the photograph of a water color by Sophia Burpee which was a companion piece to the "Shepherd"- Drawn by Sophia Burpee Oct. 1st 1806."

The picture in your collection was of the same shepherd with a shepherdess plus sheep, with the same background and the same dog. My notes indicate that you told me that this second piece was in the Folk Art collection in Williamsburg and we have been bothering them about it ever since and finally have a letter from John Graham, saying that he has been through the entire Folk Art collection, including all the items in storage and finds there is no shepherd scene similar to ours.

Do you have any idea of what happened to it, assuming John Graham is correct?

Cordially yours,



Louis C. Jones
Director

LCJ:W

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I believe Barbara
wrote you to ask
for 3 more! Please
send them three but
not by AIR.

Don't sell one to
Mr. Albert Lasker as
Mr. Brady bought one
here for her as a present.
I mean, please don't!

My LOVE
to you,
Frank.

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

June 26, 1952

Dear Sir,

Enclosed you will find a
check for \$1200⁰⁰. This is to be applied
against the Lawrence Advertising Agency
account.

Thanking you for your courtesy,
yours truly,

Lawrence Fleischman

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19th century American Primitive - artist unknown

See: Corr. June 21, 1952
Letter
From: A. Keresniak, Paris
To: Mrs. Halpert

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VIZZAVONA
2, rue Saint Simon - 75006 PARIS
Tél. 27 17 17

LA SÉRIE 86241
POUR M. VIZZAVONA
EST OBLIGATOIRE

not to publish any information regarding sales of the
series. The series are available for purchase with the price of
both art and a release. The price is \$10.00. The series
published under the name of the artist is published under the
name of the artist and the name of the artist is published
under the name of the artist. The date of sale.



2.

FRANK PERLS

it will be beneficial to all concerned (galleries & painters) to present them as a group.

I would like your permission on Brice for this project and your thoughts on it.

The presentation would include a simple (dignified) Catalogue. No ASBCCA business like the Dallas catalogue. Simply two or three photographs of each painter's work, statistics as to where they have shown, collections, prizes etc.

16 June 1931

TO DEALERS IN AMERICAN ART:

The recent exhibitions held by Artist Equity members for the benefit of their Building Fund and the Lighthouse, as well as numerous other benefit exhibitions, have caused several of the dealers representing Equity members, some concern.

We would like to know how other dealers feel about the continuance of such exhibitions. Consequently we have called an informal meeting to be held at the Kraushaar Galleries at 5 P. M., on Wednesday, June 20, 1931.

We would appreciate your attending, so that we may learn your views on this all-important matter and decide on some course of joint action.

Please try to be there.

Sincerely yours,

THE MILCH GALLERIES
THE DOWNTOWN GALLERY
MORTIMER LEVITT GALLERY
KRAUSHAAR GALLERIES

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splendid co-operation from the artist.
MR. REHN and MR. Franklin WATKINS. have
been so wonderful and they feel the Boy
blowing the trumpet - Title MUSICIAN
would be most appealing for the collection.

Do you think - AFTER BATH by
Kerfial would be keeping with spirit of
collection. To me it is so youth full and so
lovely it must be glorious in its rainbow
of subtle hues. If it is unkeeping you
could ship it with the Ben Shahn -

Note I got a beautiful
Lee GATH - Reluctant Farmer is the title I
went to his home Lambertville N.J. and took it
off the easel. Had quite a job Miss GIMBEL
was ~~let~~ that we did business with his father -
a ~~uncle~~ uncle. While there his wife - Elsie Driggs
had a nice painting - Title Quits and CATCH
- UNUSUAL POSTAGE - I've sent for same
now in collection. By the way I purchased
a Marsden Hartley - Title RISE POINT -
Georgetown Main. it's beaut. They have a big
story in this week's LIFE MAGAZINE. THRU all
the splendid cooperation from everybody we
surely have done wonders. So it want be

"A Magnificent Artist"

NELL RUTMAN
ROUTE 2, BOX 1220
KENT, WASHINGTON

June 25, 1952.

Dear Sirs:

Did you received my painting or my letter?

I haven't received any letter from you yet so I was wondering about what you have been thinking about my painting.

~~I~~ I hope you have approve of my painting. If you have or haven't please let me know of your decision right away.

Do you want me to come to New York City to talk to you about my painting? I have some more painting finish I like to show you if I come to New York City.

Please let me know
(over)

UNIVERSITY OF MINNESOTA
THE UNIVERSITY GALLERY
MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

June 3, 1952

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Edith Halpert:

Your letter of May 22 came while I was in the east at my mother's burial, and when I returned it was necessary to devote all my time to the American Association of Museums' convention to whom we were hosts here in Minneapolis. Therefore, now I hasten to write you that we will within a few days ship the ~~seven~~ items which you list in your letter.

We shall be happy to keep the other things until you wish them. The exhibition was used by us in the Gallery as one of our principle exhibitions for approximately a six week period, and has been studied subsequently by the people in the American Studies area. At the present time we have stored it since all space is taken up with the Hudson D. Walker material in which are two paintings by your husband - one an especially fine one, Hudson feels.

Hudson has put his entire collection here on more or less permanent loan. We are using it extensively - in small parcels around the state and to other colleges which enables us to be of service to many small colleges who have very little in the way of finances to carry on an art program. We feel that this is a very valuable service that we are performing.

As to my plans for the summer I feel probably that I will come east in the fall rather than in June when most of the New York galleries close. Therefore, I will look forward to seeing you probably by the end of September you will be coming back to the city.

Thank you for your generosity in loaning us these interesting items from your folk art collection, and I sincerely hope you will find them in good shape for we have taken exceedingly good care of them.

Very sincerely yours,

Edith Lawrence
(Mrs.) J. C. Lawrence
Director

jcl/jh

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June 13, 1962

Mr. Henry Steeger, President
Popular Publications, Inc.,
208 East 42 Street
New York 17, New York

Dear Mr. Steeger:

Forgive me for not having written to you sooner.
I have been away on a business trip and have just
returned and am dashing off for a few days again.
However, I shall send you all the information early
next week, or if you like, can discuss the matter
with you in detail if you can spare the time to
drop in on Tuesday, Wednesday or Thursday. Wont
you please let me know.

Sincerely yours

ESL:la

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It is characteristic of the art world, as in any other creative field, to have your knuckles rapped now and then for reasons that have nothing to do with aesthetics, ethics, or X. Writers get so much a word or line, and they eat, also. However, artists continue, galleries continue (in between modeling I have been functioning well enough in the art business for 26 years).

The Mayo Hill will continue, will prosper. Tomasso will learn to laugh at the occasional stupid remarks, and will make all those guys feel constricted unlike Cezanne.

Some time in July, en route to New York, how about stopping off in Newtown to see me, and my art (NFS). I should love to see you.

As ever

P.S. I wrote Markson a long letter about tax deductions in art purchases, and advised him to hurry making the purchase of the "Oath" at Mayo.

3.

FRANK PERLS

Otherwise my life is
getting a bit more
enchanting thanks to
Pat Neal whom I love
very much. So do I know.
So are we related, now?
Finally? I see her three
or four times a week and
things are getting better
mostly thanks to the fact
that we are both unhappy
people. See a movie with
her "Diplomatic Courier"
(2012) which will come
out shortly.
The Prices seem fine
and much more relaxed

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

June 17, 1952

Dear Edith:

I missed you when you were in Boston the other day by about five minutes, alas, but you missed the Boston Art Festival by about two days, more alas. I was not only pleased with the pictures which I was able to find for my section of it, but delighted with the entire set-up. This note is to send many thanks for your help. I hope to be able to send you a photograph or two of the installation within a few days time.

The pictures which I selected were insured for their full value on the Addison Gallery policy. Will you be kind enough to let me know as soon as they have all reached you safely.

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

P.S. You will also have received a small painting, "Treasure of Naples" by Siporin which I got from him directly. I have just telephoned to him to ask his wishes and he says to let it stay with you. The price he gave me was \$800.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 13, 1952

Mr. Alfred Frankenstein
San Francisco Chronicle
San Francisco 19, California

Dear Mr. Frankenstein:

I have just returned a trip and found your letters.

The information you requested about the drawings
is listed below:

Tyrolean 14½" w x 19½" h

Male Portrait 15½" w x 19½" h

Thank you for sending me the photographs. I shall
return the one from the University of California
as soon as I make the entry on my records. Unfort-
unately I am dictating this letter (time 1:30 A.M.)
in my apartment and cannot look at the painting to
give you the information you requested, but shall
do so at the earliest opportunity.

I have no client by the name of Louis Stein, but
believe you are referring to Louis Stern of 444 East
52 Street, New York. Since the address you have is
Second Avenue it explains the reason for "no answer".
I did not sell him the painting and therefore have
no information. I believe he bought it from Neumann,
who may be able to help you out in connection with
this picture.

You will hear from me shortly about the other
matters.

Sincerely yours

ES:lla

rior to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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esearchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Letter Telegram

VLT=Int'l Victor Telegram

1952 JUN 10
(02) 10 04

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA049 PD= WELFLEET MASS 10 930A=

MRS EDITH G HALPERT, DIRECTOR=

32 EAST 51 ST=

BOTH PICTURES ARRIVED SAFELY. WHEN DO YOU START ON YOUR

NEW JOB. LOVE=

TOM GAGLEONI=

Adam Tally

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

JUNE 2, 1952.

DEAR MRS. HALPERT:

I HAVE A PENNSYLVANIA GERMAN GLASS
CASE WITH 2 WOODEN DOVES AND A WOODEN FIGURE
SURROUNDED BY FLOWERS ON ALL SIDES WHICH I
CONSIDER FOLK ART, BUT I DON'T KNOW WHAT CLASS-
IFICATION TO GIVE IT.

ALSO WHAT DO YOU SUGGEST FOR FURNITURE
WITH EARLY STENCILLING AND EARLY PAINTING. DOES
THIS COME UNDER FOLK ART, AND IF SO WHAT CATEGORY.
THEN I AM STARTING TO SORT OUT QUILTS. SOME
I BELIEVE ARE FOLK ART, AND SOME ARE JUST QUILTS.
I FIND IT IS VERY HARD TO DECIDE WHAT IS FOLK
ART AS I VISIT OTHER COLLECTORS. MRS. KATHARINE
MURPHY HAS JUST GIVEN ME THE MOST WONDERFUL
CREWEL WORK BLANKET, WHICH SHE CONSIDERS HER
"FINEST PIECE OF FOLK ART."

Sincerely, *eff.*

Elvira W.

(MRS. J. WATSON WEBB)

I miss you !!!

IRWIN N.
ROSEE
COMPANY

225 west 57th street, new york 19, n. y. MUdson 6-2330

publicity
promotion

June 26, 1952

Edith Halpern
Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Mrs. Halpern,

I have met further with Harris Klein on the details of the plan we have been discussing.

It is my feeling that the best approach to our sea of troubles is to bring Mr. Klein to the Gallery on Wednesday, July 2nd so that together with Mr. Friedenthal and yourself we can thrash the thing out.

I hope we are able to do it since I have just about bought this Brooklyn Bridge which at the beginning I intended to sell.

I will call you on Tuesday, July 1st, to set a definite time for the Wednesday meeting.

Very truly,


Eric Blau

EB:ed

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June 4, 1962

Mr. John Albert Jurgens
5051 N. Drake Avenue
Chicago, Illinois

Dear Mr. Jurgens:

Thank you for your letter.

Unfortunately I shall be in Vermont during the week of June 23rd and shall continue on for my vacation through Labor Day. Thus it will be impossible for us to meet.

Furthermore, I might advise you of the fact that at this time there is no possibility of us enlarging our list as we have just created a new department and nine artists were added to our roster simultaneously. It will take several years to establish this new group and we are obliged to close our list consequently.

Now that there are about seventy galleries in New York, handling American art, I am sure that you will have no difficulty in making a suitable connection.

Sincerely yours

EMH:la

20 June 1932

Mr. Edward J. Gallagher, Jr.
3301 Edgar Road
Baltimore 18
Maryland

Dear Mr. Gallagher:

Confirming your letter of June 19, 1932, it is understood and agreed that you are purchasing the following paintings:

John Marin: No. 21/3 WS "Sun, Isles, and Sea"	\$2123.00
Ben Shahn: No. 140 Tempera "Six"	2300.00

For the collection you are presenting to the Baltimore Museum of Art. It is further agreed that payment for these paintings will be made in 1933.

Your signature below will indicate your agreement to these terms.

Sincerely yours,

THE DOWNTOWN GALLERY, Inc.

Accepted and agreed:

by Edith G. Halpert, Pres.

Edward J. Gallagher, Jr.

Date: _____

My dear Mr. Tappet:

Will you kindly let me know if you have placed in the listing in terms of the three sculptures of Lockman left with you, when I was in New York.

Thanking you
Very truly yours
Robert Lockman

June 21st 1952

George Town, Mass

the
mayo
hill
galleries

Wellfleet on Cape Cod, Massachusetts

Thomas A. Gaglione, President
W. Warner Long, Treasurer
Nathaniel Saltonstall, Director

June 18, 1952

Dear Edith:

Enclosed the VULGAR pictures. Me, I think they're damn good. Wonder who the babe is? By the way, ran into the gal that put in a good word for you at Sara's. She in all sincerity asked if you had gone in after the job. She wasn't the slightest bit embarrassed when I told her just who you were. She merely added, "she'd make a damn good model," She has the build for it."

Do hope the pictures will not shock Charles, I really think you look quite handsome.

All for now..

Tomasso

Please return
the negatives
when finished.

Nothing new on Manson.

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p. 2 Mrs. Edith G. Halpert

collection, and in view of the fact that our contemporary things are sufficiently limited so that we like to have what we consider to be a top representative example. I know you will understand.

I hope that Georgia O'Keeffe will be willing to make the retrospective by way of an introduction of her works to our people that will lead to eventual purchase.

I believe I did not mention in the list of paintings above one of the Skull with Roses pictures which would be a recognizable development in the history of O'Keeffe's works and serve as a signpost to all of those who know her things only very slightly.

I shall appreciate hearing from you at your earliest convenience in order that we may complete planning.

Sincerely yours,

Robert M. Church
Robert M. Church
Director *by ng*

RMC/ng

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June 18, 1952

Mrs. Harry J. Chadima
Exhibition Committee
Cedar Rapids Art Association
331-23 St., Dr. S.E.
Cedar Rapids, Iowa

Dear Mrs. Chadima:

Thank you for your letter.

Enclosed you will find a catalogue of the O'Keeffe show which, however, was held quite some time ago and is not current now. We have two of her paintings on view in the present exhibition which runs through the month of June.

O'Keeffe does not permit exhibitions of her work to be sent out of New York, and for this reason we have never had occasion to circuit such an exhibition. However, from time to time we have sent a group of her paintings to a museum with the understanding that these pictures were for consideration and that one of the paintings would be acquired by the institution. If your organization can make such a commitment, we shall communicate with Miss O'Keeffe to ascertain whether she would consider the plan to send you a group.

No doubt you know that until Steiglitz died, O'Keeffe's work was shown only through An American Place and he instituted this arrangement which must continue even through us. For your information, in such a group we can include several of her less expensive paintings so that your choice would not be limited to high priced pictures. If this plan is agreeable, please let us know and we can continue our correspondence in connection with this, and photographs will be sent to you for selection.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RICHARD A. LOEB

FRATINOS 220 - OF. 1897

CASILLA 249 V - CORREO 14

CARLES: DICLOES

SANTIAGO - CHILE

June 23rd, 1952.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St. New York 22, N.Y.

Dear Edith:

Thank you for yours of June 18th.

Jane told me of your brief meeting and her regrets that a sudden departure from the States precluded more time with you.

I accept your offer for the Shahn and believe that you made the only possible decision on the Kane and shall await whatever offer is made to me, prior to making my decision.

I am afraid that neither Jane nor I will be in New York before the late fall this year and shall look forward to seeing you at that time.

Most sincerely,

Dick

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The Florida State University

Tallahassee

DEPARTMENT OF
HOME AND FAMILY LIFE
SCHOOL OF HOME ECONOMICS

June 26, 1952

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Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City,
New York

Dear Mrs. Halpert:

No doubt you have long ago given up hope of ever seeing again the photographic material which you loaned me a very long time ago. At the time it was borrowed I had no idea there would be such interminable delay in the publication of my books on design (the second of which stayed in page-proof on the publisher's shelves for five years, waiting for prices to go down). I was advised by the publishers that all borrowed material should be retained during that time lest some disaster happened to the plates or illustration.

A complete change of location, in a new position, and pressure incidental to this new work accounts, though poorly, for my not having sent the material back before this.

I hope you will forgive me. In any case, I am now returning these photographs and you will receive them shortly.

With abject apologies,

Janet K. Smith
Professor of Housing and House Furnishings

JKS/mak

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

Don't forget that we are long lost
relatives when you enclose the
prices.

yours truly,
Lawrence Fleischman

P.S. Regards from my wife.

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POPULAR PUBLICATIONS, INC.
208 EAST 42ND STREET
NEW YORK 17, N.Y.

HENRY STEEDER
PRESIDENT

June 16, 1952

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your invitation to drop in at The
Downtown Gallery Tuesday, Wednesday or Thursday.
I'm having lunch at "21" Club on Wednesday, and it
would be convenient to stop by after the luncheon.

Sincerely yours,



HS:dh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

And happy, Bill has
done a beautiful little
picture, "à la Breco"
(flowers) which I adore.

But mostly
I adore friends. And
you are one even
though you didn't
send me any Phak
silhouettes.

Best,
- Frank

Mrs. George M. Donohue 154 Buffalo Avenue Niagara Falls, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs.:

June 3-1952

Has Lloyd Johnson's
"Trumpet" been sold?

I believe when I was
in before Mrs. Helpert
paid it was 60⁰⁰ -

Will you please give
my best to Mrs. Hoppin,
if she is working during
the month -

Sincerely,
Paula Donohue

San Antonio, Texas

June 2, 1952

Miss Edith Halpert
Downtown Galleries
32 East 51st St.
New York 22, N. Y.

Dear Miss Halpert,


At a recent meeting of the Exhibition Committee, Witte Museum, we voted to give David Fredenthal a one-man show from January 25th through February 8th.

We are anxious to know as soon as possible whether or not you can supply us with fifteen or twenty of his water colors at this time and, further, if it is possible for you to estimate the crating and shipping charges on such an exhibit?

Hoping to have the pleasure of seeing you when I am in New York in September.

Your immediate answer will be appreciated, as we are trying to complete our definite schedule as soon as possible.

Sincerely yours,


Mrs. Freeman Lee,
Chairman,
Lecture Committee

afl/arb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EDWARD J. GALLAGHER, JR.,
3501 EDNOR ROAD
BALTIMORE - 18 - MARYLAND

June 4, 1952.

The Downtown Gallery, Inc.,
32 East 51st Street,
New York - 22 - New York,

Attention of Mrs. Edith G. Halpert.

Dear Madam:

I am enclosing herewith check for Four Thousand Seven Hundred Dollars, in payment for the two Oil Paintings, Mr. Ace and The Bessie of New York. As soon as the Bull Durham is shipped, please send me a separate bill for same.

Kindly receipt and return the enclosed bill for my files.

Thank you.

Yours very truly,


Edward J. Gallagher, Jr.,

Enclos. - 2 -

P. S. - The Baltimore Museum notified me that they shipped the Painting Bull Durham to you today.

Again,



Museum of Fine Arts in Houston was looking for a new person in this vicinity while I was in New York.

Since my return I have been attempting to locate Nat, but no success thus far. He must be attending the Arts Festival in the Garden. I did however hear that one of the pictures that was taken at the cocktail party on Sunday noon appeared in the Welfleet paper...someone identified Marjorie Mills and myself, but I assume there were others...probably wearing mink!

I appreciate all you are attempting to do for me with so little knowledge of my ability, and I hope I can prove myself as well as your artists have. I hope it will be possible to see you on my next trip to New York. I'll at least call and report on the interview with Stanley.

Sincerely

Carroll Hogan

Wm. James Hall 104
Harvard University
Cambridge, Mass.

VIRGINIA FIELD

325 East 77th Street
New York 21, N.Y.
TRafalgar 9-4234

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EDUCATION:

Graduate of Sacred Heart Convent, Menlo Park, Calif.
Three terms at University of California at Los Angeles, English Major.
Approximately three years at Chouinard Art Institute, Los Angeles;
final year on scholarship.
Subsequent classes in art, writing psychology, languages at University
of California Extension Division in San Francisco, Berlitz School and
San Francisco Museum of Art.

EMPLOYMENT:

Bertha Schaefer Gallery, 32 East 57th St., New York, N.Y.
Period; November, 1950, to the present time.
Description of duties; Write, prepare and supervise mailing of press
releases and catalogs. Handle, with the help of one assistant, all
correspondence, shipping and other matters relating to exhibitions.
Plan schedules and conduct correspondence connected with our circula-
ting and loan exhibitions. Maintain files. Handle sales.

In the five-year period from May, 1945 to August, 1950, I acted as
advertising Art Director of several department stores in San Fran-
cisco and also did free lance publicity, copy and layout.

During a good part of this time I did volunteer work one night a week
at the San Francisco Museum of Art.

San Francisco Museum of Art, Civic Center, San Francisco 2, Calif.
Period; April, 1944 - April, 1945.
Description of duties; Registrar and Publicity Writer. As Registrar,
was responsible for all art objects in the museum, conducted correspond-
ence with other museums and galleries relating to exhibitions, kept
files on all objects and exhibitions, handled shipping, insurance and
sales of art objects, compiled and arranged for printing of catalogs.
As Publicity Writer, prepared weekly press release, monthly bulletin,
wrote radio programs, wrote educational material to accompany exhibi-
tions.

REFERENCES:

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art, Civic Center, San Francisco 2, Calif.

Mr. Robert Church, Director
Philbrook Art Center, 2727 S. Rockford Rd., Tulsa, Okla.

Mr. and Mrs. David Porter, 210 E. 63rd St., New York, N.Y.

Miss June Snyder, Personnel Manager
The Emporium, Market Street, San Francisco, Calif.

shows how much stronger I am than last year. By this time I was dead and out and did not ^{do} even half as much as I have this year.

Hope I can keep it up.

No sizes marked on the back of decoys but who cares about that, it is their beauty that I love, also I am a bit like you, I do not care if they are snipe, ducks or Herons.

Take it easy now and don't kill yourself.

Affectionately yours,

Eleka W.

June 15th. [1952?]

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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19-11
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**WESTERN
UNION**

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter
NL=Night Letter
TT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

P BRA993 LONG NL PD=U BALTIMORE MD 10=

1952 JUN 10 PM 8 55

DOWNTOWN GALLERY=

32 EAST 51 ST NYK=

MRS HALPERT KINDLY CONTACT MRS WALT KUHN FOR DETAILS OF LETTER I WROTE. MR ERIC LUNDGREN AN ARTIST FRIEND OF HER LATE HUSBAND RECOMMENDED HIS CHOICE. MUSEUM STAFF AND I CHECKED MARIN PAINTING THEY THOUGHT THE OILDS DID NOT COME UP TO PHILLIPS COLLECTION HAVE YOU ANY OTHERS. WATER COLOR SUN ISLES SEA LIKED BEST. WOULD YOU CONTACT MR ASKEW 11 EAST 57 ST LOOK AT PETER BLUME LATEST ITALIAN STRAWHAT. TALKED TO PETER BY PHONE HE LIKED TO AFFORD TO KEEP SAME. STRESS AMERICAN ARTIST MEMORIAL COLLECTION HOW YOUR ARTIST COOPERATED MADE MONETARY SACRIFICES FROM ORIGINAL PRICE. ADVISE MANY THANKS=

ED GALLAGHER=

SUGGESTIONS FROM THE PATRONS CONCERNING THE SERVICE

June 18, 1952

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Rich:

I cannot tell you how disappointed I was on reading your letter. The idea of your organizing a Dove exhibition, and writing the monograph has always been a fond hope of mine. If it is a matter of another year, I certainly would consider it more than worth while waiting for. Is there any likelihood that you will or can do it later?

Mr. Bauer of the Brooklyn Museum also spoke of a Dove exhibition and I think that Bog Hale of the Metropolitan is considering a group of ~~Monomials~~ shows simultaneously. Perhaps some combined effort would take the load off to a degree. What do you think?

Anything that you can suggest in connection with this will be gratefully received.

Meanwhile, I want to congratulate you on the activities in Chicago. Pete Pollock was here recently and I heard more about it. It all seems quite wonderful and I am sure that it will not take very much longer to hit the mark.

When you are not busy, would you drop me a note about the Dove situation. Forgive me for being so persistent, but I am sure that you will understand my sentiment in connection with this matter.

Sincerely yours

ESHla

Now I have torn out my hair (got a crew - art today) and thought and thought and thought (THINK) and came up with this bright idea: A SHOW OF

William Brice (courtesy Dartman)
Robert Chney
Rico Lebrun (courtesy J. S.)
Channing Bealbe
Lorenzo Tedesco
Howard Warshaw.

4 or 5 of each. 1 or 2 old ones. The best new things. This show is to start here October 20 and then to be sent thru the AFA circuit on the road for one year. At least this is the plan.

You see we "feel" that the time has come to pull this group of people together and we also feel that as they are not known as a group so far

117 EAST FIFTY-SEVENTH STREET
NEW YORK²²

MAYNARD WALKER

Telephone: PLAZA 3-4553

3 June 52

Dear Editor -

Believe this will give you
the dope from our end - and
greatly appreciate your
cooperation - Tell him
the works - and good
luck -

Maynard

P.S. The struggling artist's name
is Alexander Ruses - Thanks
for that too ,



ENTE AUTONOMO
LA BIENNALE DI VENEZIA

Venezia, li June 5th 1952
S. Marco, Ca. Querini - Tel. 27858 - 2810

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Dear Sirs,

we are in receipt of your letter of May 14th and wish to thank you for the titles of the two works of art on sale mentioned therein.

We must however inform you that it is practically impossible to sell these two paintings in American dollars, since the buyer would pay us in Italian currency, while we would make official payment to you through Clearing. By means of this system, permitted by law, which allows no other manner of payment, we would not be aware of the rate of exchange at the time when the buyer will pay the final amount (since at the moment of contracting the sale, the buyer only pays half the total sum on account), nor would we know what the rate of exchange would be at the time when we should receive authorization to transfer Italian currency abroad in dollars.

You should therefore indicate a value in Italian lire which would have a permanent nature, or otherwise name us a price in which due consideration is taken for eventual fluctuations in the exchange.

Yours very sincerely,

(Prof. Rodolfo Pallucchini)
GENERAL SECRETARY
Biennale d'Arte

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
NEW YORK CITY

June 13, 1952

Mr. Thomas A. Gaglione, President
The Mayo Hill Galleries
Wellfleet on Cape Cod, Massachusetts

Dear Tom:

Many thanks for your telegram. I was delighted that the paintings finally arrived. My Wellfleet air experience have not been very successful, but both the pictures and I arrived finally in both instances.

And for your information, the packages for the boys and for my grand niece reached me today. Everyone is very pleased.

I have been composing bread and butter letters for three days, but ended with a littered basket. Nothing I can say in prose or free verse (my meter is not so good) can do justice to the wonderful time I had during the week end. I am sure you must realize how I feel about you, about the gallery, the show and the future success of all three.

I have spent quite a bit of time with Carroll Hogan and hope that an interesting job will result for him in the near future -- in Dallas Texas. This reminds me, won't you please have a Colony brochure sent to Mrs. Edward Marcus, 4007 Stonebridge Drive, Dallas, Texas (sister in law of Stanley Marcus of Neiman-Marcus) who is eager to visit there and can be influential in sending a lot of rich Texans as paying boarders (unlike me) if you have room and are interested.

And so, give my best to Sara Fredericks, to the pilate who blows a plane tire and to all the other nice people I met. And a big hug to you.

Love

P.S. The cats were sent. Do you want some of the under \$100 paintings for your racks.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TELEPHONE 4-7141

TULSA 5, OKLAHOMA

VICTOR C. HUNT, PRESIDENT
ROBERT M. CHURCH, DIRECTOR

30 June, 1952

Mrs. Edith C. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

I enjoyed meeting and talking with you about the Georgia O'Keeffe show which we hope will be able to be arranged for the month of October here at Philbrook. We can take from 25 to 30 paintings and, needless to say, it would be more useful to us if the show be a smaller perspective including for our public recognizable examples of early periods so that the chronological development of her work would be here.

I think, for instance, of Green Apples - '21, Pear and Pig - '23, White Rose - '27, Dark Abstraction - '24, Long Island Sunset - '24, Callalilies - '28, Wave, Night - '28, Farmhouse Window and Door - '29, Thighbone, Black Stripe - '30, Horseshoe on Blue or Cows with Flowers - '31. Definitely at least one of the "barn" series around 1932 would be most helpful. Red and Pink Rocks and Teeth - '38, Deerhorns - '38, any one of the polvis forms around the '40's, also a New Mexican landscape or so and perhaps one similar to the Waterfall of '44 or the one called In Patio - '46. Then, of course, a small group of newer relatively recent work.

May I say, Mrs. Halpert, that it is Philbrook's desire to sooner or later own one of Georgia O'Keeffe's paintings. Whether or not it can be purchased from this show will depend upon the quality of the exhibition that is sent to us. In the case of Lyonel Feininger, we acquired one two years after the showing through the cooperation of the gallery involved, due to the fact that the showing itself did not contain a painting that seemed to us to be the right one for our

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14 June 1952

Mrs. Edith G. Halpert
32 East 57 Street
New York - 22 - N.Y.

Dear Mrs. Halpert -

It was nice
to receive your check and to learn
that we may be in Melbourne at
the same time.

The final arrangements are
for me to arrive in Burlington
on June 28th on the train arriving
there at 7.45 P.M.; Eastern Standard
time.

I shall go directly to the
Hotel Vermont where Mrs. Webb
has made reservations for
me.

Looking forward to seeing
you, I am

Yours truly
Peter Larsen

Is institution supported by Municipality or State _____

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LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

June 26, 1952

Dear Mrs. Halpert,

The talk I had with you a few days ago was enjoyable as ever. We are looking forward to the photographs of the best works you have of Marin, Breiner, Kuniyoshi, Shahn, and Davis. My friends from Cranbrook and the Institute of Art are my toughest critics as I am, of course, most critical of their collections.

You mentioned how certain pictures would look hanging in a group. This is of no concern to me - I am only interested in each picture for the sake of the individual picture.

Our collection is slowly taking shape and we hope that when you visit the midwest that we will have the pleasure of a visit.

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Downtown Gallery - Thursday
Dear Mrs. Halpert: - June 19, 1952

Many thanks for your great inter-
cession to Mrs. Walter Kuhn, kindly
convey my appreciation for his gener-
ous allowance of 10% on sale price
of painting Tri Color Codes. I
regret that I shall not be interested
for I've made several commitments
prior to your note. Therefore I've ex-
ceeded my 1952 Budget by three fold,
Sorry.

As per painting of Mr. John Marin
title Sun, Isles and Sea also Mr. Ben
Shahn Title (6) All this is beyond me,
a little over my head but I think it's a
master piece for the intellectuals,

June 24, 1952
Savannah, Ga.

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed is a money order in payment of the "Silent Music" print by Ben Shahn. Please excuse the delay.

My wife and I are delighted with the picture. Already it has given us a great deal of enjoyment. We framed it very simply, without a mat, so that the effect is of a large panel -- large, because our room is so small. The result is arrestingly handsome.

We look forward to hearing of future activity at your gallery and plan to pay it a visit if a presently planned trip to New York next month pans out.

Thank you, again, for your helpful consideration during the transaction on the Shahn print. As gallery transactions go, I am sure it was insignificant, but you have made lasting friends.

Sincerely,

Ray Dillen

4010 Abercorn st.

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I agree with you completely about Utrillo, only I believe most people paid more than \$2500 for paintings which are decorative and have very limited artistic merit. However, I do not agree that the American artist's production, through its limitation, must necessarily enhance its value. Certainly, there are some American painters whose paintings are of lasting aesthetic importance, but there are thousands of artists to pick from, and it is very difficult to know which ones will be the most outstanding. Perhaps they may be obscure painters who are not -- or never will be -- known in New York or other large art centers. However, I do believe that out of the many painters painting today we can select those who actually have artistic merit. In this group I certainly would place Davis, Marin, and perhaps other of your painters. I am sure that you feel that your artists are as good, or better, than any American painters, or else you would not have them. On the other hand, every other good gallery in New York who handles American painters feels the same way. For every painter who continues to live, there will be a thousand forgotten, and from a monetary standpoint, none of us are good enough to know whose paintings will be valuable fifty or a hundred years from now. Many paintings bought at a price from \$500 to \$5000, at the present time, will be lucky to be worth \$100 at a future date, whereas relatively few will be worth considerable more than their present values. In my opinion, the whole French school, starting with the Impressionists, is selling at ridiculous prices, and I think it is scandalous that any one other than a museum director should buy paintings for \$25,000 or up into astronomical figures. The individual collectors who buy these expensive paintings are usually people with a lot of money who think it is fashionable to own expensive paintings, and have not the knowledge, taste, or initiative to find equally good painters who can be bought at a reasonable price. While these people acquire many of the top paintings which have already stood the test of age, they will not take a great loss on these if the value goes down as they will be able to donate them to museums. However, the people who are buying paintings because they have been painted by famous French artists, and who do not obtain top examples of the artist's work, are in for a terrific shellacking. Unfortunately, most of the tycoon collectors are in this category.

When I first started collecting, I paid from \$500 to \$2000 for American painters who are, even today, considered outstanding. For only a few of them would I be able to get half of what I paid for them, if I had to sell. A painting has to enhance in value at least one-third to allow for the gallery's commission before a collector can get his money out of it. Then, too, galleries are in the business of selling paintings -- not buying them -- and are never interested in buying a painting from you unless the artist has greatly enhanced in value, or unless enough money will be made on a new purchase to compensate for the trade-in.

June 23, 1952

Mr. Robert H. Tammhill
22 Lee Gate
Grosse Pointe Farms 30, Michigan

Dear Mr. Tammhill:

The bas-relief by Robert Laurent purchased by
you about eighteen years ago now has a valuation
of \$450.

I am sure that the artist will be pleased that
you are giving this sculpture to the University
of Michigan.

My best regards.

Sincerely yours

EGH:le

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June 18, 1952

Mr. Coo Kerr
M. Knoedler & Co.,
14 East 57 Street
New York, N. Y.

Dear Mr. Kerr:

In preparation for my vacation starting
July 2nd, I thought I would send you a note
regarding my letter of April 16th. Have you
ascertained whether the picture is back in
New York or still on tour. I am referring
to the de la Fresnaye.

Sincerely yours

WHL:la

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Saturday, June 2, 1952

Dear Tom:

Alas, Connecticut does not recognize my talents. My posing is limited to climbing ladders with hammers and curtains, crawling in mud with a trowel, and dusting the lower sections of Shaker furniture, overlooked by the maid. And not in mink!

It was sweet of you to send the snapshots, and I shall certainly return the negatives if you promise not to use them for French postcards.

Monday I am off to Shelburne, Vermont, for a week of work in preparation for the Webb Museum catalogue and the book I must get to the publisher by September. I am motoring back with some friends, and shall probably run into some adventure if not a telegraph pole, or a flat tire.

Meanwhile, I have asked Charles to send you some inexpensive masterpieces for the bargain rack, or bathroom. The "notable critic" (when did this occur) evidently resented the fact that he was included out of your exhibition. It is ever thus. I am glad that Nat sent him a letter, because, I too, on rereading the so-called art review find it full of snide, unprofessional remarks, suggestions, innuendoes, etc..

But don't let it bother you. If you want to have some real fun, leaf through our clipping books some time.

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Colouring of the Painting.

- Tie, dark blue.
- Shirt, white with blue stripes.
- Buttons of the shirt-front with links, each consisting of a pearl circled by roses.
- Vest, embroidered light-brown with crossed red-blue stripes.
- Jacket, rust-brown with purple reflexes.
- Trousers, of a dark colour.

The man is sitting on a straw chair, on the right side, at a corner of the table, the leg of the table is reddish-brown wood. On the table a small glass vase with a red rose.

- On the breast-plate, a watch-chain with a winding key are visible.
- The face is square, with thick lips, open nostrils, blue eyes; the hazel-brown hair slightly curled; the ear wears a ring; on the cheeks a rusty-fair tuft of side-wiskers; the forehead high and willful.
- On his left shoulder he holds a child with his left hand that has a wedding ring.
- The child who resembles the man, wears a white collar with a blue-mauve tie; the child's dress is of a Scottish design in red and black checks, with lace on the wrists, four front buttons, and a dark belt in which the thumb of its left hand is put in. The child holds a daffodil in its right hand.
- Both faces have a serious expression.
- The background is "puce" (puce-coloured).

The measurements of the painting are: height 0 m. 92 x 0 m. 73 cm. width.

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what you do think about this matter.

Yours very truly,

Will. R. Rutman,

P-S. I like to give the art world something good and great but I need your help to do it and I like to make a ~~name~~ name for myself in New York City but I need your help to do it.

Thank you very much.

MU 2 - 5362

FRANK PERLS

June 20, 1952

The Downtown Gallery
32 E. 51st. Street
New York, New York


Dear Charles:

The two birds just flew in. They are most beautiful. Please send three more, not air express this time. But do send us, by air, the price.

Thank you for the speedy delivery.

Sincerely,

FP/bb



I mean : HOW
MUCH FOR
ONE BOID ?

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • Sacramento 2-2452

June 27, 1952

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

My dear Edith:

You are very sweet to take your own precious time to work on the project which you gave us to do. But I know that in such labor of love we will all profit by having your ideas to add to our own.

Many thanks for the cordial invitation. Jackie and I certainly hope to make an afternoon spree of visiting you in the country.

With many thanks again, and with best regards and best wishes for a fine summer.

As ever,

Burton
wp

Burton Cummings

GBC:wp

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